

Love Exposure Ai No Mukidashi

WJ Hussar

Sexography Nicholas de Villiers, 2017-03-21 The turn of the twenty-first century has witnessed an eruption of nonfiction films on sex work. The first book to examine a cross-section of this diverse and transnational body of work, *Sexography* confronts the ethical questions raised by ethnographic documentary and interviews with sexually marginalized subjects. Nicholas de Villiers argues that carnal and cultural knowledge are inextricably entangled in ethnographic sex work documentaries. De Villiers offers a reading of cinema as a technology of truth and advances a theory of confessional and counterconfessional performance by the interviewed subject who must negotiate both loaded questions and stigma. He pays special attention to the tactical negotiation of power in these films and how cultural and geopolitical shifts have affected sex work and sex workers. Throughout, *Sexography* analyzes the films of a range of non-sex-worker filmmakers, including Jennie Livingston, Pier Paolo Pasolini, Shohini Ghosh, and Cui Zi'en, as well as films produced by sex workers. In addition, it identifies important parallels and intersections between queer and sex worker rights activist movements and their documentary historiography. De Villiers ultimately demonstrates how commercial sex is intertwined with culture and power. He advocates shifting our approach from scrutinizing the motives of those who sell sex to examining the motives and roles of the filmmakers and transnational audiences creating and consuming films about sex work.

Contemporary Japanese Cinema Since Hana-Bi Adam Bingham, 2015-06-23 This book studies the key genres in contemporary Japanese cinema through analysis of their key representative films. It considers both those films whose generic lineage is clearly definable (samurai, yakuza, horror) as well as the singularity of several r

The Encyclopedia of Japanese Horror Films Salvador Jiménez Murguía, 2016-07-29 Although the horror genre has been embraced by filmmakers around the world, Japan has been one of the most prolific and successful purveyors of such films. From science fiction terrors of the 1950s like *Godzilla* to violent films like *Suicide Circle* and *Ichi the Killer*, Japanese horror film has a diverse history. While the quality of some of these films has varied, others have been major hits in Japan and beyond, frightening moviegoers around the globe. Many of these films—such as the *Ringu* movies—have influenced other horror productions in both Asia and the United States. *The Encyclopedia of Japanese Horror Films* covers virtually every horror film made in Japan from the past century to date. In addition to major and modest productions, this encyclopedia also features entries on notable directors, producers, and actors. Each film entry includes comprehensive details, situates the film

in the context and history of Japanese horror cinema, and provides brief suggestions for further reading. Although emphasizing horror as a general theme, this encyclopedia also encompasses other genres that are associated with this theme, including Comedy Horror, Science Fiction Horror, Cyber-punk Horror, Ero Guru (Erotic Grotesque), and Anime Horror. The Encyclopedia of Japanese Horror Films is a comprehensive reference volume that will appeal to both cinema scholars as well as to the many fans of this popular genre.

Exploring Morality and Sexuality in Asian Cinema Peter C. Pugsley, 2016-04-15 This ground-breaking book explores the moral dimensions of sexual imagery in contemporary, general-release Asian films. It examines debates that arise over aesthetic styles and the cultural and traditional influences that determine the content and impact of these films. The social and regulatory environments for filmmakers across Asia reflect distinct national and cultural differences. In just the past decade, for instance, Indian cinema has rapidly moved from representations of coy and submissive female protagonists to highly eroticized leading ladies unafraid of flaunting their sexuality. On the other hand, the cinema emerging from the Chinese mainland has been much more circumspect in its representations of overt sexuality, at times in conflict with other Chinese cinemas from Hong Kong and Taiwan. This use of sexual imagery or morally questionable film content raises on-going debates into censorship and the use of state or industry controls to protect certain sectors of society from exposure to particular narratives or images. Film, like all forms of art, fulfils a number of aesthetic functions for local, regional and international audiences. As distribution and technological advances make Asian films more readily available across the globe, an understanding of the different aesthetics at play will enable readers of this book to recognize key cultural motifs in representations of onscreen sexuality and the surrounding controversies found in cinematic texts from Asia.

Schoolgirls, Money and Rebellion in Japan Sharon Kinsella, 2013-11-07 Japanese society in the 1990s and 2000s produced a range of complicated material about sexualized schoolgirls, and few topics have caught the imagination of western observers so powerfully. While young Japanese girls had previously been portrayed as demure and obedient, in training to become the obedient wife and prudent mother, in recent years less than demure young women have become central to urban mythology and the content of culture. The cultic fascination with the figure of a deviant school girl, which has some of its earliest roots in the nineteenth and early twentieth centuries, likewise re-emerged and proliferated in fascinating and timely ways in the 1990s and 2000s. Through exploring the history and politics underlying the cult of girls in contemporary Japanese media and culture, this book presents a striking picture of contemporary Japanese society from the 1990s to the start of the 2010s. At its core is an in-depth case study of the media delight and panic surrounding delinquent prostitute schoolgirls. Sharon Kinsella traces this social panic back to male anxieties relating to gender equality and female emancipation in Japan. In each chapter in turn, the book reveals the conflicted, nostalgic, pornographic, and at times distinctly racialized manner, in which largely male sentiments about this transformation of gender relations have been

expressed. The book simultaneously explores the stylistic and flamboyant manner in which young women have reacted to the weight of an obsessive and accusatory male media gaze. Covering the often controversial subjects of compensated dating (enjo kôsai), the role of porn and lifestyle magazines, the historical sources and politicized social meanings of the schoolgirl, and the racialization of fashionable girls, *Schoolgirls, Money, Rebellion in Japan* will be invaluable to students and scholars of Japanese culture and society, sociology, anthropology, gender and women's studies.

Extreme Cinema Kerner Aaron Kerner, 2016-06-14 *Extreme Cinema* examines the highly stylized treatment of sex and violence in post-millennial transnational cinema, where the governing convention is not the narrative but the spectacle. Using profound experiments in form and composition, including jarring editing, extreme close-ups, visual disorientation and sounds that straddle the boundary between non-diegetic and diegetic registers, this mode of cinema dwells instead on the exhibition of intense violence and an acute intimacy with the sexual body. Interrogating works such as *Wetlands* and *A Serbian Film*, as well as the sub-culture of YouTube 'reaction videos', Aaron Michael Kerner and Jonathan L. Knapp demonstrate the way content and form combine in extreme cinema to affectively manipulate the viewing body.

Mechademia 10 Frenchy Lunning, 2015-12-20 *Mechademia 10* revolves around a maelstrom of events: the devastation of 3/11—the earthquake, tsunami, and nuclear reactor crises—and the ongoing environmental disasters that have recently overtaken Japan. Because anime and manga have long proposed (and illustrated) alternative worlds—some created after catastrophes—it is fitting that this volume should consider this propensity for “world renewal.” Individual essays range widely, from a poetic and personal reflection on the ritual of *tôrô nagashi* (the lighting of floating paper lanterns that has traditionally commemorated souls lost in great public cataclysms, such as war) to a study of the various counterfactual histories written about the historical figure of Toyotomi Hideyoshi, a former peasant farmer who became a military dictator of feudal Japan. The book also includes an original manga, *Nanohana*, from the popular artist Hagio Moto, who is quoted as saying: “I want to think together with everyone else about Fukushima and Chernobyl, about the future of the Earth, about the future of humankind, and to keep thinking moving forward.”

Tradition, Culture and Aesthetics in Contemporary Asian Cinema Peter C. Pugsley, 2016-02-24 From the critically acclaimed Malaysian film *Sepet* to the on-going box office successes of the films created by Hong Kong director Wong Kar Wai, cinematic texts from the nations of Asia are increasingly capturing audiences beyond their national boundaries. *Tradition, Culture and Aesthetics in Contemporary Asian Cinema* explores the rise of popular Asian cinema and provides an understanding of the aesthetic elements that mark these films as 'Asian cinema'. Incorporating examples of contemporary films from China, Japan, Hong Kong, Korea, Singapore, Malaysia and India, Peter C. Pugsley gives readers a fresh insight into the rapidly developing discourse on popular Asian media. The book's chapters focus on the aesthetic features of national cinemas and the intersections of local/global encountered in the production, distribution and consumption of contemporary

Asian films. By tracking across some of the most influential countries in Asia the book is able to offer new perspectives into the visual and aural features that create greater understanding between East and West. As distribution and technological advances make Asian films more readily available, an understanding of the different aesthetics at play will enable readers of this book to recognise key cultural motifs found in cinematic texts from Asia.

Historical Dictionary of Japanese Cinema Jasper Sharp, 2011-10-13 The cinema of Japan predates that of Russia, China, and India, and it has been able to sustain itself without outside assistance for over a century. Japanese cinema's long history of production and considerable output has seen films made in a variety of genres, including melodramas, romances, gangster movies, samurai movies, musicals, horror films, and monster films. It has also produced some of the most famous names in the history of cinema: Akira Kurosawa, Hayao Miyazaki, Beat Takeshi, Toshiro Mifune, Godzilla, The Ring, Akira, Rashomon, and Seven Samurai. The Historical Dictionary of Japanese Cinema is an introduction to and overview of the long history of Japanese cinema. It aims to provide an entry point for those with little or no familiarity with the subject, while it is organized so that scholars in the field will also be able to use it to find specific information. This is done through a detailed chronology, an introductory essay, and appendixes of films, film studios, directors, and performers. The cross-referenced dictionary entries cover key films, genres, studios, directors, performers, and other individuals. This book is an excellent access point for students, researchers, and anyone wanting to know more about Japanese cinema.

Locating Heisei in Japanese Fiction and Film Marc Yamada, 2019-10-29 This book provides the first interdisciplinary examination of the popular fiction and film of the “lost decades” of Japan’s Heisei period (1989–2019). Presenting original analysis of major Heisei writers, filmmakers, and manga artists, the chapters examine the work of Urasawa Naoki, Kurosawa Kiyoshi, Murakami Haruki, and Shinkai Makoto, among others. Through the work of these cultural figures, the book also explores the struggle to define the history of Heisei—three decades of economic stagnation, social malaise, and natural disaster. In particular, it explores the dissonance between the dominant history of Japan’s recent past and the representation of this past in the popular imagination of the period. In so doing, this book argues that traumatic events from the years leading up to Heisei complicate the narration of a cohesive sense of history for the period, requiring works of fiction and film to explore new connections to the past. Incorporating literary and film theory to assess the works of culture, *Locating Heisei in Japanese Fiction and Film* will be useful to students and scholars of Japanese culture, society, and history.

Cyberbullies, Cyberactivists, Cyberpredators Lauren Rosewarne, 2016-01-25 Written by an expert in media, popular culture, gender, and sexuality, this book surveys the common archetypes of Internet users—from geeks, nerds, and gamers to hackers, scammers, and predators—and assesses what these stereotypes reveal about our culture's attitudes regarding gender, technology, intimacy, and identity. The Internet has enabled an exponentially larger number of people—individuals who are members of numerous and vastly different subgroups—to be exposed to one other. As a result, instead of the simple

jocks versus geeks paradigm of previous eras, our society now has more detailed stereotypes of the undesirable, the under-the-radar, and the ostracized: cyberpervs, neckbeards, goths, tech nerds, and anyone with a non-heterosexual identity. Each chapter of this book explores a different stereotype of the Internet user, with key themes—such as gender, technophobia, and sexuality—explored with regard to that specific characterization of online users. Author Lauren Rosewarne, PhD, supplies a highly interdisciplinary perspective that draws on research and theories from a range of fields—psychology, sociology, and communications studies as well as feminist theory, film theory, political science, and philosophy—to analyze what these stereotypes mean in the context of broader social and cultural issues. From cyberbullies to chronically masturbating porn addicts to desperate online-daters, readers will see the paradox in popular culture's message: that while Internet use is universal, actual Internet users are somehow subpar—less desirable, less cool, less friendly—than everybody else.

Extreme Cinema Mattias Frey, 2016-03-15 Received an Honorable Mention for the 2017 British Association of Film, Television and Screen Studies (BAFTSS) Best Monograph Award From *Shortbus* to *Shame* and from *Oldboy* to *Irreversible*, film festival premieres regularly make international headlines for their shockingly graphic depictions of sex and violence. Film critics and scholars alike often regard these movies as the work of visionary auteurs, hailing directors like Michael Haneke and Lars von Trier as heirs to a tradition of transgressive art. In this provocative new book, Mattias Frey offers a very different perspective on these films, exposing how they are also calculated products, designed to achieve global notoriety in a competitive marketplace. Paying close attention to the discourses employed by film critics, distributors, and filmmakers themselves, *Extreme Cinema* examines the various tightropes that must be walked when selling transgressive art films to discerning audiences, distinguishing them from generic horror, pornography, and Hollywood product while simultaneously hyping their salacious content. Deftly tracing the links between the local and the global, Frey also shows how the directors and distributors of extreme art house fare from both Europe and East Asia have significant incentives to exaggerate the exotic elements that would differentiate them from Anglo-American product. *Extreme Cinema* also includes original interviews with the programmers of several leading international film festivals and with niche distributors and exhibitors, giving readers a revealing look at how these institutions enjoy a symbiotic relationship with the “taboo-breakers” of art house cinema. Frey also demonstrates how these apparently transgressive films actually operate within a strict set of codes and conventions, carefully calibrated to perpetuate a media industry that fuels itself on provocation.

The Routledge Companion to World Cinema Rob Stone, Paul Cooke, Stephanie Dennison, Alex Marlow-Mann, 2017-09-27 *The Routledge Companion to World Cinema* explores and examines a global range of films and filmmakers, their movements and audiences, comparing their cultural, technological and political dynamics, identifying the impulses that constantly reshape the form and function of the cinemas of the world. Each of the forty chapters provides a survey of a topic, explaining why the issue or area is important, and critically discussing the leading views in the area. Designed as a dynamic forum for

forty-three world-leading scholars, this companion contains significant expertise and insight and is dedicated to challenging complacent views of hegemonic film cultures and replacing outmoded ideas about production, distribution and reception. It offers both a survey and an investigation into the condition and activity of contemporary filmmaking worldwide, often challenging long-standing categories and weighted—often politically motivated—value judgements, thereby grounding and aligning the reader in an activity of remapping which is designed to prompt rethinking.

What Is Japanese Cinema? Yomota Inuhiko, 2019-04-16 What might Godzilla and Kurosawa have in common? What, if anything, links Ozu's sparse portraits of domestic life and the colorful worlds of anime? In *What Is Japanese Cinema?* Yomota Inuhiko provides a concise and lively history of Japanese film that shows how cinema tells the story of Japan's modern age. Discussing popular works alongside auteurist masterpieces, Yomota considers films in light of both Japanese cultural particularities and cinema as a worldwide art form. He covers the history of Japanese film from the silent era to the rise of J-Horror in its historical, technological, and global contexts. Yomota shows how Japanese film has been shaped by traditional art forms such as kabuki theater as well as foreign influences spanning Hollywood and Italian neorealism. Along the way, he considers the first golden age of Japanese film; colonial filmmaking in Korea, Manchuria, and Taiwan; the impact of World War II and the U.S. occupation; the Japanese film industry's rise to international prominence during the 1950s and 1960s; and the challenges and technological shifts of recent decades. Alongside a larger thematic discussion of what defines and characterizes Japanese film, Yomota provides insightful readings of canonical directors including Kurosawa, Ozu, Suzuki, and Miyazaki as well as genre movies, documentaries, indie film, and pornography. An incisive and opinionated history, *What Is Japanese Cinema?* is essential reading for admirers and students of Japan's contributions to the world of film.

Directory of World Cinema: Japan 3 John Berra, 2015-01-01 Like its predecessors, *Directory of World Cinema: Japan 3* endeavours to move scholarly criticism of Japanese film out of the academy and into the hands of cinephiles the world over. This volume will be warmly welcomed by those with an interest in Japanese cinema that extends beyond its established names to equally remarkable filmmakers who have yet to receive such rigorous attention.

Sinnfragen des Lebens im Film Johannes Horstmann, 2018-01-12 Das Kino ist der öffentliche Ort künstlerischer Diskurse zu Menschen bewegenden Fragen, seien es persönliche Entwicklungsperspektiven, Gestaltung gesellschaftliche Umbrüche oder die Suche nach Sinn und Wahrheit im Leben und in der Religion. Wie wird z. B. filmisch das Verhältnis von Islam zur westlichen Moderne reflektiert? Wie setzen sich die christlichen Konfessionen mit Fragen der Sexualität auseinander? Welchen theologischen Beitrag leistet der Film zum Themenfeld Sterben in Würde? Dieses lexikalische Werk enthält Kurzbesprechungen von etwa 1500 Filmen seit 1999. Mehrere Register erschließen die besprochenen Filme nach Sachkategorien, Genres und Regisseuren. Es wendet sich nicht nur an im Bildungsbereich Tätigen, an Filmschaffende und an Redaktionen, sondern auch an Theologen, Religionssoziologen, Kulturwissenschaftler und generell an kulturell Interessierte.

Catálogo BAFICI 2009 ,

Le cinéma japonais et la condition humaine Claude R. Blouin, 2015-10-27T00:00:00-04:00 Que garder du bushido dans la société nouvelle ? Comment honorer les doctrines équilibristes du shintoïsme à l'ère du capitalisme accéléré ? Que faire des conceptions étendues de la famille à l'heure où celle-ci doit se recentrer en noyau nucléaire ? La question de la transmission traverse tout le cinéma japonais. Nous aider à saisir le rythme poétique japonais, les enjeux politiques et révolutionnaires sous-jacents à ce cinéma surcodé, dont les clés sont moins l'affaire d'une élite bourgeoise que celle d'une culture radicalement transformée, c'est ce à quoi Claude Blouin s'est consacré.

□□□□□□□□□□, **22.3.09-13.4.09** ,2009

Cinémas d'Asie, d'hier et d'aujourd'hui Frédéric Monvoisin, 2015-05-06 Prenant comme point de départ la naissance du cinéma japonais et son influence sur les autres cinématographies dont l'histoire est directement liée aux événements politiques et sociaux de leur territoire, cet ouvrage retrace près de cent vingt ans de cinémas asiatiques. Illustré de photogrammes (objets rares et films incontournables), il met l'accent sur la diversité et la richesse de ces productions et aide à comprendre les mécanismes dans lesquels les films, les thèmes et les motifs apparaissent. Cet ouvrage intéressera l'étudiant en cinéma et audiovisuel qui cherche à avoir une vision synthétique en vue d'approfondir une période ou une œuvre particulière, tout comme le passionné qui souhaite simplement découvrir ces cinémas d'Asie.

Whispering the Techniques of Language: An Mental Quest through **Love Exposure Ai No Mukidashi**

In a digitally-driven world where displays reign supreme and quick connection drowns out the subtleties of language, the profound strategies and emotional subtleties hidden within phrases usually go unheard. Yet, nestled within the pages of **Love Exposure Ai No Mukidashi** a captivating fictional treasure blinking with organic thoughts, lies an exceptional quest waiting to be undertaken. Penned by a talented wordsmith, this enchanting opus attracts viewers on an introspective journey, softly unraveling the veiled truths and profound affect resonating within the fabric of each word. Within the emotional depths of the emotional evaluation, we shall embark upon a sincere exploration of the book's primary themes, dissect their interesting publishing fashion, and fail to the powerful resonance it evokes serious within the recesses of readers' hearts.

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